DOCUMENT RESUME

ED 216 358 CS 206 872

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TITLE Oral Story Making Experiences to Improve the Oral Language Proficiencies and "Sense of Story" of Fourth Grade Remedial Reading Students.
PUB DATE 80
NOTE 32p.; Research prepared at Michigan State University.

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Cognitive Development; Cognitive Processes; Grade 4; Intermediate Grades; Language Acquisition; Language Arts; Language Experience Approach; *Language Research; *Language Skills; *Oral Language; *Reading Improvement; Reading Research; Reading Skills; *Remedial Reading
IDENTIFIERS Prose Learning; *Story Structure; *Story Telling by Children

ABSTRACT

A study was conducted to determine the feasibility of using oral story making experiences to improve the oral language proficiencies and "sense of story" of fourth grade remedial reading students through select literary experiences. These experiences included exposing the students to literature in read-aloud exercises, and using wordless picture books for creating oral composition experiences. Subjects were six students from one remedial class and one homeroom class who were assigned to a treatment group, and six students from two other remedial reading and home room classes who formed the control group. Each group met twice a week for read-aloud experiences that allowed them to hear and view literature rich in literary quality. The treatment group subjects met three times a week for individual story making experiences during which they created oral stories to accompany the illustrations in wordless picture books. Differences in pretest and posttest oral language proficiencies of the two groups were measured through a variety of instruments. The findings demonstrated that using both selected literature in read-aloud exercises and oral compositions created in oral story making could serve as an innovative means of developing oral language proficiencies and a sense of story in remedial reading students. (FL)

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ED216358

Oral Story Making Experiences to Improve the Oral Language Proficiencies and "Sense of Story" of Fourth Grade Remedial Reading Students

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CS206872

Oral Story Making Experiences to Improve the Oral Language Proficiencies and "Sense of Story" of Fourth Grade Remedial Reading Students

The purpose of this study was to determine the feasibility of using oral story making experiences to improve the oral language proficiencies and "sense of story" of fourth grade remedial reading students through select literary experiences. These literary experiences included exposure to select literature in (a) read-aloud experiences, and (b) wordless picture books for creative oral composition experiences.

Proficiency in oral language and acquisition of "sense of story" are the major aspects of this study. By giving children opportunities to hear and use their language in literary contexts, they have means to improve their oral language and to acquire a "sense of story." Two basic purposes for providing these experiences in oral language are espoused by those who encourage activities which give children practice in hearing literature read aloud and in using their own language to orally compose their thoughts. One purpose is related to the belief that children need to be able to speak effectively and fluently for personal and social growth. The other purpose is related to the knowledge that proficiency in oral language is the requisite for learning to read, and increased competency in language continues to affect reading achievement throughout the school years.[1] Also the extent of a child's "sense of story" affects comprehension, facility in reading and listening to stories, and affects the ability to retell and create stories.[2]

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[1]Walter Loban, Language Development: Kindergarten Through Grade Twelve (Urbana, Ill.: National Council of Teachers of English, 1976), p. 71.

[2]Garth H. Brown, "Development of Story in Children's Reading and Writing," Theory Into Practice 16 (December 1977): 358-359.

Research has demonstrated that oral language facilitates reading, for reading draws support from verbal understanding, and reading, in turn, facilitates oral language. Carol Chomsky's study, "Stages in Language Development and Reading Exposure," shows a strong correlation between a number of reading exposure measures and language development. "Preschoolers in higher linguistic stages are read to by more people and hear more books per week, at higher complexity levels, than children at low linguistic stages."[1] New words and patterns that children hear from read-aloud experiences find their way into their oral expression. Oral language and reading, therefore, can be mutually facilitative, for the growth of either is essential for the growth of both.

Loban found in his thirteen-year longitudinal study that proficient speakers were superior, at a statistically significant level, in smooth, fluent speaking style as opposed to a hesitant, faltering, and labored style.[2] He also found that in reading and written composition, the subjects proficient in oral language, excelled over subjects in the low group. On listening tests, those who were superior with oral language also ranked the highest.[3] His data, therefore, showed a positive relationship of success among the language arts.

This reciprocity of the language arts is evident when children's proficiency in oral language facilitates reading comprehension and listening. It is theorized, but not yet demonstrated in research, that when children are exposed to literature through read-aloud experiences, they develop a "sense of story" as they comprehend the relationships among the components of literature. They learn through consistent exposure that the imaginative works are unified and have a

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[1]Carol Chomsky, "Stages in Language Development and Reading Exposure," Harvard Educational Review 42 (February 1972): 27.

[2]Loban, Language Development, p. 71.

[3]Ibid.

language of their own. "As children listen to stories read aloud, they are learning to attend to and comprehend written language, and they are learning about the language and structure of the narrative."[1] It would be logical to assume that as children are given the opportunity to orally retell and create original stories, they will use their acquired language of story, which is part of the "sense of story", to impose structure on their stories. This structure may then manifest itself in a language of story which will facilitate the development of their oral language.

Loban suggests that research in oral language should investigate the feasibility of using wordless picture books to evaluate children's oral language proficiencies. He recommends, "tape pupils' oral language in some natural but standard situation such as telling a story from one of the books that presents a story in pictures but uses no words."[2]

This study proposed to show that oral story making experiences could facilitate improvement of oral language proficiencies and "sense of story" which, in turn, could affect the reading achievement of these fourth grade remedial reading students.

Research Questions

These research questions were used to determine the feasibility of using oral story making experiences to improve the oral language proficiencies and "sense of story" of fourth grade remedial reading students through select literary experiences.

> After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud

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[1] Joy F. Moss, "Learning to Write by Listening to Literature," Language Arts 54 (May 1977): 537.

[2] Loban, Language Development, p. 124.

experiences, will fourth grade remedial reading students;

1. Improve their oral language proficiencies, e.g., more effective

   a. use of an interpretive or creative and evaluative style in their narration?

   b. use of inventive and expressive literary devices?

   c. use of inventive and expressive dialogue for their characters?

2. Improve their "sense of story", e.g., more effective

   a. use of interpretive or creative and evaluative narration of plot?

   b. use of interpretive or creative and evaluative narration of characterizations?

   c. use of interpretive or creative and evaluative narration of settings?

   d. use of interpretive or creative and evaluative narration as they recognize and elaborate the emotion conveyed in the theme of the story?

3. Improve their creative oral compositions?

4. Improve their reading vocabulary and reading comprehension?

5. Improve their interpretive response to imaginative literature?

6. Improve their facility with visual literacy?

The Design

The design for the ten week experimental study was a quasi-experimental Pretest/Posttest Control Group Model.

Graphically the design was:

O S O

O O

Selection of Sample

Twelve students who were assigned to three different remedial reading

classes with the same daily instruction were selected from three homeroom classes. Six students from one remedial reading class and one homeroom class were assigned to the treatment group, and six students from the other two remedial reading classes and the other two homeroom classes were assigned to the control group by a modified random sampling procedure to allow for an equal number of boys and girls. This grouping was conducted to ensure that the experimental group subjects did not have contact with the control group subjects during the school day.

To determine any improvements in the oral language proficiencies and "sense of story" of fourth grade remedial reading students, the experimental group was compared to the control group by analyzing the pretest and posttest scores of the two groups.

Development and Validation of the Instrument

The development of the instrument used in this experimental study consisted of three phases. In Phase I, an instrument was based on information found in the professional literature and related research concerning oral language proficiencies, "sense of story," and creative oral composition. In Phase II, a limited pilot study established the feasibility of the instrument developed during Phase I. Phase III consisted of validation of the instrument in two stages by inter-rater reliability.

The instrument evaluated the creative oral compositions of each subject. The expressions of feeling through narration of the instrument determined the degree of acquisition of "sense of story," the use of literal, interpretive, and/or creative and evaluative narration of the components of literature, and the use of inventive and expressive emotion of the creative oral compositions. The instrument scored seven variables: plot, characterizations, settings, and

theme comprised the "sense of story" aspects, and style, literary devices, and dialogue comprised the oral language aspects. A rank order scale from zero (low) to five (high) was used to determine the expressions of feeling through narration as subjects included the seven variables.

Testing Procedures

Group and individual testing sessions were conducted during the first and last weeks of the study to obtain pretest and posttest data. The experimental and control groups met separately for the Gates-MacGinitie Reading Tests, Primary B, Form 1 (pretest) and Form 2 (posttest) to determine subjects' reading vocabulary and comprehension, and A Look at Literature: The NCTE Cooperative Test of Critical Reading and Appreciation, Form A, Part I (pretest) and Form B, Part I (posttest) to determine subjects' interpretive response to imaginative literature.

Individual testing sessions were conducted for the creative oral compositions (story making) in which the wordless picture books, A Boy, A Dog, A Frog, and A Friend (Mayer, 1971) was used for the pretest and A Flying Saucer Full of Spaghetti (Krahn, 1970) was used for the posttest. These creative oral compositions of the experimental and control group subjects were analyzed by the instrument designed for this study to determine oral language proficiencies, "sense of story", and facility with visual literacy. Only this researcher analyzed the creative oral compositions because the instrument used for this aspect of the study was validated by high inter-rater reliability.

Procedures

Read-aloud experiences. The experimental group and the control group met as separate groups twice a week for the read-aloud experiences at which times they heard and viewed literature rich in literary quality. Each literary

Instrument for Creative Oral Compositions
(Page 1)

Story #____ Title_____ Subject #____ Tape #____ From_____ To_____

Author/Illustrator_____ Date_____ Week #_____ Session #_____

Publisher_____ Copyright Date_____

EXPRESSION OF FEELING THROUGH NARRATION: The degree of acquisition of "sense of story," the use of literal, interpretive and/or creative and evaluative narration of the components of literature, and the use of inventive and expressive emotion in oral story making experiences. *(Degrees of expression of feeling: 0-5.)*

1. LITERAL NARRATION 0 1	2. INTERPRETIVE NARRATION 2 3	3. CREATIVE AND EVALUATIVE NARRATION 4 5
Plot: a. events identified___ b. sequential order___	Plot: a. events described___ b. events in illustrations linked together___ c. recognition of cause and effect___	Plot: a. events elaborated___ b. inferences drawn from illustrations___ c. elaboration of cause and effect___
Characterizations: a. characters identified___	Characterizations: a. characters described physically___ b. characters given names and roles___	Characterizations: a. characters described imaginatively: physical description___ personal traits/behaviors___ b. characters given imaginative names and roles___
Settings: a. settings identified___	Settings: a. settings described physically___	Settings: a. settings described imaginatively___ b. mood of settings inferred from the illustrations___
Theme: a. events, characters, and settings identified with no emotion expressed ___	Theme: a. events, characters, and/or settings described by recognizing emotions conveyed in the illustrations by identifying: love___, hate___, fear___, anger___, jealousy___, sympathy___, loneliness___, empathy___, other___; as feelings of the characters___	Theme: a. events, characters, and/or settings elaborated with consistent expression of emotion conveyed in the illustrations of implying or expressing: love___, hate___, fear___, anger___, jealousy___, sadness___, happiness___, loneliness___, sympathy___ empathy___, other___; as feelings of the characters and thus creates a mood in the narration___. b. attitudes and/or beliefs evoked by the illustrations by implying or expressing: enjoyment___, hope___, trust/distrust___, justice/injustice___, acceptance___, freedom___, courage___, honesty___
Style: a. no literary style recognized	Style: a. recognized a story contained in the illustrations___	Style: a. narration elaborated by recognizing the style in which the story is told: fictional narrative___, satire___, allegory___, parody___
Literary Devices: a. no figurative language or literary techniques used___	Literary Devices: a. infrequent to frequent use of figurative language: simile___, metaphor___, personification___, hyperbole___ b. infrequent to frequent use of literary techniques: alliteration___, assonance ___, symbolism___, onomatopoeia___, understatement___, exaggeration___, foreshadowing___, flashbacking___, repetition___	Literary Devices: a. conscious use and control of figurative language simile___, metaphor___, personification___, hyperbole___, b. conscious use and control of literary techniques: alliteration___, assonance___, symbolism___, onomatopoeia___, understatement___, exaggeration___, foreshadowing___, flashbacking___, repetition___
Dialogue: a. no use of dialogue by characters	Dialogue: a. infrequent to frequent use of dialogue by characters ___	Dialogue: a. imaginative and consistent use of dialogue by characters to convey feelings, emotions, and attitudes___

Instrument for Creative Oral Compositions

(Page 2)

Story #____ Title_____ Subject #____ Tape #____ From_____ To_____

Author/Illustrator_____ Date_____ Week #_____ Session #_____

Publisher_____ Copyright Date_____

EXPRESSION OF FEELING THROUGH NARRATION: The degree of acquisition of "sense of story," the use of literal, interpretive and/or creative and evaluative narration of the components of literature, and the use of inventive and expressive emotion in oral story making experiences. *(Degrees of expression of feeling: 0-5.)*

1. LITERAL NARRATION		2. INTERPRETIVE NARRATION		3. CREATIVE AND EVALUATIVE NARRATION	
0	*1*	*2*	*3*	*4*	*5*

EXAMPLES of "sense of story," narration, and emotion expressed in the oral story making experiences.

	Degree 0-5
Plot:	
a. _____	____
b. _____	____
c. _____	____
Characterizations:	
a. _____	____
_____	____
b. _____	____
_____	____
Settings:	
a. _____	____
_____	____
b. _____	____
_____	____
Theme:	
a. _____	____
_____	____
b. _____	____
_____	____
Style:	
a. _____	____
_____	____
Literary Devices:	
a. _____	____
b. _____	____
Dialogue:	
a. _____	____
_____	____

Total ____

selection was introduced and read by this researcher, and followed by questions to stimulate discussions of the selections.

Some of the literary selections that were read aloud to the subjects included The Clown of God (de Paola, 1978), The Accident (Carrick, 1976), The Girl Who Loved Wild Horses (Goble, 1978), The Hundred Penny Box (Mathis, 1976), and The Foxes of Chironupp Island (Takahashi, 1976). A complete list of all the titles is in appendix A.

Oral story making experiences. The experimental group subjects met individually three times a week for the oral story making experiences at which times they creatively and orally composed stories to accompany the sequence and array of the illustrations in the wordless picture books.

At the beginning of each individual story making session, and for the pretest and posttest story making as well, this researcher introduced the wordless picture book to be used. The subjects were instructed to read the wordless text silently to notice the story contained in the illustrations. During this silent reading, the subjects were instructed to ask questions and to make comments concerning the events in the pictures if they did not fully understand aspects of the story. Following the silent reading, this researcher said to each subject before each creative oral composition:

> Today you are to make up a story to go along with the pictures you see in this wordless picture book, _____[title of book]_____. I will tape record your story on this tape cassette recorder as you tell the story to me. Try to remember what you can about the stories I have read to you and include what you can in your story. Are you ready to begin?

At no time were these subjects told how to make up a story; that is, this researcher did not orally compose a story for the subjects as a method of instruction in oral composition. Instead, the subjects were instructed to try to include the components of literature that they recalled from their read-aloud experiences.

Some of the wordless picture books included in the oral story making sessions were The Snowman (Briggs, 1978), Pancakes for Breakfast (de Paola, 1978), The Mystery of the Giant Footprints (Krahn, 1977), Vicki (Meyer, 1969), and Deep in the Forest (Turkle, 1976). A complete list of all the titles is in appendix A.

Evaluation

Upon completion of this study, this researcher transcribed all of the tape recorded oral compositions of the experimental group, and the pretests and post-tests of the control group, and applied the instrument designed for this study to each of the creative oral compositions. As this researcher listened to the oral compositions and read the typed transcripts, instances of literal narration (zero to one), interpretive narration (two to three), and creative and evaluative narration (four to five) were underlined on the typed transcript, checked on page one of the instrument, and examples of specific narration written on page two of the instrument. Page one of the instrument was designed to determine what could be included in each level of narration for each component of literature and for the "sense of story" aspects and oral language aspects. Page two of the instrument was designed to include examples of the seven variables at their different levels of narration and to substantiate the score given for each variable. A total score for the creative oral composition is tabulated on page two of the instrument.

Analysis of Experimental Results

Research Question 1. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their oral language proficiencies, e.g., more effective

a. use of an interpretive or creative and evaluative style in their narration?
b. use of inventive and expressive literary devices?
c. use of inventive and expressive dialogue for their characters?

These questions were measured by comparing the creative oral compositions of the pretest scores of A Boy, A Dog, A Frog, and A Friend (Mayer, 1971) with the posttest scores of A Flying Saucer Full of Spaghetti (Krahn, 1970) in which degrees of narration for style, literary devices, and dialogue, the oral language aspects of the study, were evaluated for both the experimental and control groups.

There were differences between the cumulative pretest and posttest scores of the experimental and control groups. The difference of points between the pretest score of 15 and the posttest score of 36 for the experimental group was a gain of 21 points. The difference of points between the pretest score of 12 and the posttest score of 14 for the control group was a gain of 2 points. The difference of points from the pretest to the posttest of the experimental group and the control group was 22 points favoring the treatment of the experimental group.

Research Question 2. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their "sense of story", e.g., more effective
a. use of interpretive or creative and evaluative narration of plot?
b. use of interpretive or creative and evaluative narration of characterizations?
c. use of interpretive or creative and evaluative narration of settings?
d. use of interpretive or creative and evaluative narration as they recognize and elaborate the emotion conveyed in the theme of the story?

These questions were measured by comparing the creative oral compositions of the pretest scores of A Boy, A Dog, A Frog, and A Friend (Mayer, 1971) with

the posttest scores of A Flying Saucer Full of Spaghetti (Krahn, 1970) in which degrees of narration for plot, characterizations, settings, and theme, the "sense of story" aspects of the study, were evaluated for both the experimental and control groups.

There were differences between the cumulative pretest and posttest scores of the experimental and control groups. The difference of points between the pretest score of 23 and the posttest score of 43 for the experimental group was a gain of 20 points. There was no difference in points between the pretest score of 34 and the posttest score of 34 for the control group. The difference of points from the pretest to the posttest of the experimental group and the control group was 9 points favoring the treatment of the experimental group.

Differences of Pretest and Posttest Scores of Boys and Girls

There appeared to be no difference between the scores of style, literary devices, and dialogue, the oral language aspects of the study, for the boys and girls in the pretest and posttest sessions.

There appeared to be no difference between the scores of plot, characterizations, and settings, the "sense of story," aspects of the study, for the boys and girls in the pretest and posttest sessions, but there appeared to be some difference in their recognition and elaboration of theme, another aspect of "sense of story." Though the girls did not always obtain a higher score than the boys for theme, as in one pretest score, they scored at least a 2 consistently, and in one case a 4. There were five cases in the pretest and posttest sessions in which the boys in the study failed to recognize emotion conveyed in the theme of the story.

Research Question 3. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud

experiences, will fourth grade remedial reading students improve their creative oral compositions?

This question was measured by comparing the creative oral compositions of the pretest scores of A Boy, A Dog, A Frog, and A Friend (Mayer, 1971) with the posttest scores of A Flying Saucer Full of Spaghetti (Krahn, 1970) in which degrees of expression of feeling for plot, characterizations, settings, theme, style, literary devices, and dialogue (a composite score) were evaluated for both the experimental and control groups.

Pretests and Posttests of the Creative Oral Compositions of the Experimental and Control Groups

A total of twelve pretest scores was reported for the experimental and control groups' creative oral compositions. The scores for the six experimental subjects ranged from a high of 10 to a low of 4 out of a possible score of 35 for a cumulative group score of 38. The scores for the six control group subjects ranged from a high of 13 to a low of 4 out of a possible score of 35 for a cumulative group score of 46.

A total of twelve posttest scores was reported for the experimental and control groups' creative oral compositions. The scores for the six experimental subjects ranged from a high of 25 to a low of 8 out of a possible score of 35 for a cumulative group score of 78, a gain of 40 points over the pretest scores. The scores for the six control subjects ranged from a high of 13 to a low of 3 out of a possible score of 35 for a cumulative group score of 50, a gain of 4 points over the pretest scores.

Differences Between the Creative Oral Composition Scores for the Experimental and Control Groups

The pretest mean, 6.33, and the posttest mean, 13, was a gain of 6.67 points for the experimental group. The pretest mean, 7.66, and the posttest mean, 8.33, was a gain of 0.67 points for the control group. The difference of the gain of

points from the pretest to the posttest of the experimental group and the control group was 4.67 points favoring the treatment of the experimental group. Table 1 on page 15 and Figure 1, on page 16 show these differences.

Scores from the posttest of the creative oral compositions were analyzed by analysis of covariance using the pretest scores as the covariant. With the level of significance at .001, there was a marginal significant difference between the two groups of $r_{prepost}$ equals 0.798 and [$F(1,9) = 4.981$, $p < .053$].

Using the Kruskal-Wallis Test for experimental studies with small samples, a value of 6.2922619 for H* was found. H* is distributed approximately as X_1^2. Hence this value of H* has $p < .025$, again showing a significant difference in the creative oral compositions between the two groups.

Differences Between the Scores for Oral Language Proficiencies and "Sense of Story" Aspects for the Experimental and Control Groups

In oral story making, the oral language aspects of the creative oral compositions, style, literary devices, and dialogue; and the "sense of story" aspects of the creative oral compositions, plot, characterizations, settings, and theme are treated as related components. That is, the subjects' knowledge of "sense of story" helps to determine the language they will use in their creative oral compositions.

A Multiple Analysis of Covariance (MANCOVA) was run after it appeared that the scores for post-oral language proficiencies and post-"sense of story" were correlated with $r = .7896$. When the dependent variables, post-"sense of story" and post-oral language proficiencies were analyzed with pre-"sense of story" and pre-oral language proficiencies as covariates, the multivariate F test was not significant. Because it was not significant, there was no reason to look at these two dependent measures in a multivariate sense, instead, they were

Table 1

The Creative Oral Compositions of the Experimental and Control Groups[a]

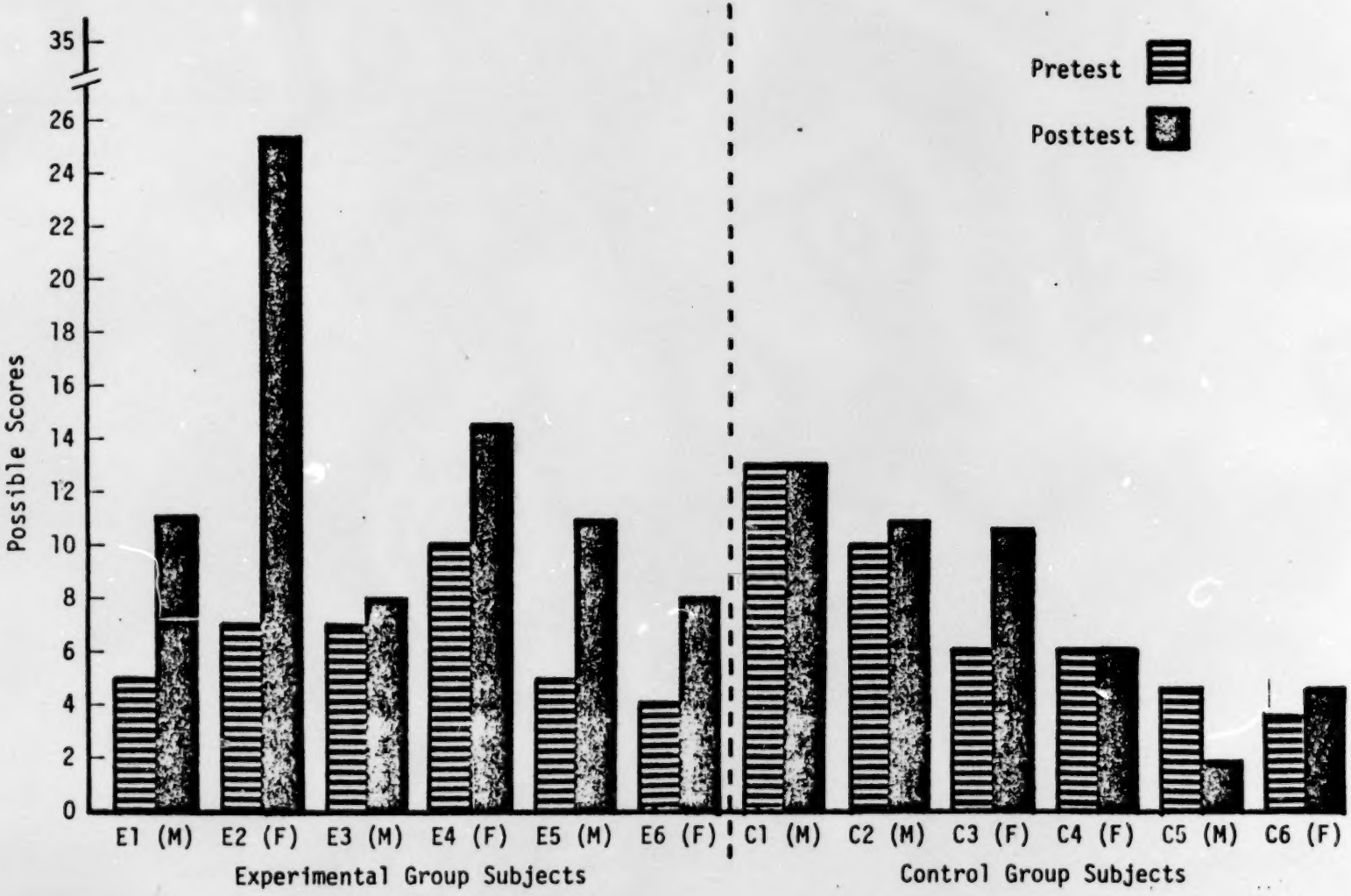
Experimental and Control Subjects	Pretest[b]								Posttest[b]							
	Plot	Character-izations	Settings	Theme	Style	Literary Devices	Dialogue	Total	Plot	Character-izations	Settings	Theme	Style	Literary Devices	Dialogue	Total
E1 (M)[c]	0	0	0	0	0	2	3	5	2	2	3	0	2	0	2	11
E2 (F)	1	1	1	2	2	0	0	7	3	2	4	4	4	4	4	25
E3 (M)	1	1	1	2	2	0	0	7	1	2	1	0	4	0	0	8
E4 (F)	2	1	1	2	2	2	0	10	2	1	3	2	4	2	2	15
E5 (M)	1	1	1	0	2	0	0	5	1	1	1	2	4	2	0	11
E6 (F)	1	1	0	2	0	0	0	4	2	1	1	2	2	0	0	8
Total scores	6	5	4	8	8	4	3	38	11	9	13	10	18	8	8	78
Mean scores	1	0.83	0.66	1.33	1.33	0.55	0.5	6.33	1.83	1.5	2.16	1.66	3.33	1.33	1.33	13.0
C1 (M)	3	1	2	3	2	2	0	13	2	2	3	2	4	0	0	13
C2 (M)	2	1	1	2	2	0	2	10	2	2	1	2	2	0	0	11
C3 (F)	1	1	1	2	2	0	0	7	2	1	2	2	2	0	2	11
C4 (F)	2	1	0	2	2	0	0	7	1	1	1	2	2	0	0	7
C5 (M)	1	1	1	2	0	0	0	5	1	1	1	0	0	0	0	3
C6 (F)	0	1	1	2	0	0	0	4	0	1	0	2	2	0	0	5
Total scores	9	6	6	13	8	2	2	46	8	8	8	10	12	0	2	50
Mean score	1.5	1	1	2.16	1.33	0.33	0.33	7.66	1.33	1.33	1.33	1.66	2	0	0.33	8.33

[a]Literal narration: low = 0, high = 1; interpretive narration: low = 2, high = 3; creative and evaluative narration: low = 4, high = 5.

[b]Pretest: A Boy, A Dog, A Frog, and A Friend (Mayer, 1971); posttest: A Flying Saucer Full of Spaghetti (Krahn, 1970).

[c]M = male; F = female.

Figure 1



Creative Oral Compositions (Composite Scores of Plot, Characterizations, Settings, Theme, Style, Literary Devices, and Dialogues).

looked at in a univariate F within the same MANCOVA. The post-"sense of story" was not significant at p > .05, but the post-oral language proficiencies of the experimental group was significant at p = .03 when adjusted for both of the pretests. It can, be concluded therefore, that oral language and not the "sense of story" was the significant factor in the experimental subjects' improved scores in their creative oral compositions.

Pretest and Posttest Creative Oral Compositions of Subject E2 - An Example of Oral Story Making

The creative oral compositions of the pretest and posttest sessions were evaluated as this researcher read the typed transcripts while listening to the tape recorded stories. The creative oral compositions were evaluated in the oral form, and the written form served only as a facilitator in grading.

The greatest margin of growth, 18 points, between the pretest total score and the posttest total score was obtained by experimental subject E2, a girl, who obtained a total score of 7 on her pretest and a total score of 25 on her posttest. The typed transcripts of the creative oral compositions (story making) of the pretest, A Boy, A Dog, A Frog, and A Friend (Mayer, 1971) and the post-test, A Flying Saucer Full of Spaghetti (Krahn, 1970) be experimental subject E2 follow:

Pretest: A Boy, A Dog, A Frog, and A Friend (Mayer, 1971).

The little boy is fishing right on this first page--trying to catch a fish. Then the other one he thinks he has a fish, but he doesn't. And then the other one he is pulling on it, and then he falls in the other page. Then the frog and the dog jumps in with him. And then he fell in. And then it wasn't a fish, it was a turtle on his fishing pole. Then the turtle gets out of the water. Then he walks away. Then on the next page, the dog is having a fight with the turtle and the turtle bites the dog's paws. Then the little boy gets mad at the turtle. Then the boy tries to get the dog--the turtle away from the dog. And so the boy gets the dog, picks up the dog. The turtle is still biting on the paw so he's hanging from the dog. The turtle is hanging from the dog. And then the boy is running away, and the

turtle fell off. I think, yea, he fell off. And he is carrying the boy away. Then he came to shore with the dog. And then he put the dog down, and the frog came with them. Then he's getting his pail. And then the dog is sticking his tail in the water. I think the turtle is biting on it. And then the turtle, not the turtle, but the dog fell in, and the little boy is pulling his hair, it looks like, and the dog is drowneding. Then the little boy takes off all of his clothes, then he hops in the water to get his dog. Then he got his dog out. Then he hitting the turtle with a stick and then the dog is back out and he's got a hold of the turtle. Then he leaves the--then he takes the turtle away and leaves the dog back. And I think the turtle is dead now. And then he digs a place to bury it at. And then after he's got the flower, the turtle walks away. And then he hung the turtle on the fishing pole. And the end.

Posttest: A Flying Saucer Full of Spaghetti (Krahn, 1970).

One day in this little town up on a hill there was a raggedy, shaggedy old icky house. And then these elves climbed up on top of this box and looked in the window, and they saw a little girl almost about ready to cry 'cause she was at the kitchen table and she had no food. Then those elves were planning something. They all gathered up and said, "Hey. You want to get this little girl some food?" They ran down from the old raggedy, shaggedy house up on the hill in the old village. Then they went to a really beautiful, rich house, and they went to the window and they saw the butler feeding a little girl some spaghetti. Then they gathered inside, and they were hiding behind the cookie jar. They were just talking. Then they all hopped up and stacked on top of each other, and said, "Hi!" Then the little girl said, "Hi!" Then the elves started playing in the spaghetti. Then the elves take the spaghetti and put it all over the candles and then the elves start taking more spaghetti and putting it on the tables. Then they take the plate of spaghetti and go, "Bye. See you later." And they grab it and the elves zoom off the table and go flying on the plate of spaghetti. Then the little girl says, "Come back here with my spaghetti." Then the people are saying, "Hey, what did you do? What happened to that plate right there? I wonder what's happening?" Then all the townspeople are watching the plate of spaghetti fly. One lady was even hanging her clothes up on the line and she dropped the basket. Then down on Main Street, these cars were watching it fly, and their cars crashed. Then these people on a boat, they see it flying and

> they all lean back and they all go floating in the water. Then that plate of spaghetti is flying and flying towards that old raggedy, shaggedy house. Then the elves fly in the window and bring the poor little girl in the raggedy, shaggedy old house some spaghetti. And she starts eating it, and the elves start singing a song.

It is the opinion of this researcher that the oral language aspects of the study, style, literary devices, and dialogue, improved because the subjects of the experimental group had the opportunity to use their language to orally compose their thoughts while they listened to literature rich in language through read-aloud experiences. Though the control group participated in the read-aloud experiences, they did not have the opportunity to use their language.

The "sense of story" aspects of this study, plot, characterizations, setting, and theme did not show statistical improvement for the experimental group, may be because the read-aloud experiences needed to be offered more often and for a longer time than a ten week study. Also, subjects did not have the opportunity to read the read-aloud books or view the wordless picture books at their leisure. In addition, if the experimental subjects were given direct instruction in creating the oral compositions, they may have become more fully acquainted with a "sense of story."

It is the opinion of this researcher that the composite scores of the creative oral compositions of the experimental group showed statistical improvement because this group had the visual exposure of the literary components along with the listening to literature rich in language through read-aloud experiences, and this provided the subjects with opportunities to hear, "read", and use their language. The control group subjects did not have the opportunity of this combined method of instruction.

Research Question 4. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will

fourth grade remedial reading students improve their reading vocabulary and reading comprehension?

This question was measured by comparing the pretest scores with the posttest scores of the Gates-MacGinitie Reading Test, Primary B, Form 1 (pretest) and Form 2 (posttest) for reading vocabulary and reading comprehension for both the experimental and control groups.

Scores from the posttest (Form 2) were analyzed by analysis of covariance using the pretest (Form 1) as the covariant. There was no significant difference between the two groups for the reading vocabulary section and the reading comprehension section.

Perhaps the statistically nonsignificant results were due to the reliability of the test, the short amount of time in which the study was conducted, and the small sample of subjects used in the study. Also at no time during the course of the study were the subjects, experimental or control, required to read. The oral story making experiences and the listening to literature required the subjects to use and hear their language only.

Research Question 5. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their interpretive response to imaginative literature?

This question was measured by comparing the pretest scores (Form A) with the posttest scores (Form B) of The NCTE Cooperative Test of Critical Reading and Appreciation: A Look at Literature, for both the experimental and control groups. Only Part I, the listening section, of Forms A and B, was used with the experimental and control groups. For this test, subjects scored on their interpretive response to imaginative literature as they listened to the selections read aloud to them.

Scores from the pretest (Form A) and the posttest (Form B) were analyzed

by this researcher. The experimental group's mean raw scores remained the same from the pretest to the posttest while the control group's mean raw scores showed a loss of 1 point from the pretest to the posttest. These scores do not indicate the treatment of this study as favoring one group more than another group.

Research Question 6. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their facility with visual literacy?

As this researcher has been unable to identify a satisfactory measurement for improvement in facility with visual literacy, it is necessary to refer to the total scores of the creative oral compositions of the experimental and control groups in which degrees of expression of feeling through narration were evaluated. The "sense of story" aspects and the oral language aspects are dependent on what the subjects visualize as they read the sequence and array of the illustrations contained in the wordless picture books. Also, the subjects' facility with visual literacy, that is, their ability to include what they visualize as they orally compose their stories, is dependent on their oral language proficiencies and their "sense of story."

The improved greater use of style and dialogue by the experimental subjects may indicate an increased facility with visual literacy. An exposure to or an awareness of the different styles of art, realistic, expressionistic, and cartoon, may have influenced the style in which these subjects told their stories even though they never received instruction pertaining to different styles of art. The experimental subjects use of dialogue for their characters may indicate a greater perception of the characters' actions, feelings, and moods as the subjects interpreted the characters and events in the illustrations.

Whatever the reasons for more interpretive and creative and evaluative

narrations of the creative oral compositions, it cannot be denied that the experimental group's exposure to the visual art from the additional twenty-three wordless picture books did not have some influence on their facility with visual literacy.

Conclusions

A great deal of research and literature advocating that oral language instruction be offered in the elementary schools for students' personal and social growth and for providing a basis for learning to read, has been published during the last two decades. Yet despite the emphasis of oral language instruction to precede and parallel reading instruction, a major portion of language instruction is still the skills and drills of language study.

As this research study demonstrated, the use of select literature in read-aloud experiences, and the oral compositions created in oral story making experiences could serve as an innovative means of oral language instruction in which students develop oral language proficiencies and acquire a "sense of story." This instruction could also affect the reading achievement of students throughout the elementary grades.

As answered in the research questions regarding oral language proficiencies and "sense of story", teachers in the elementary grades can expose children to literature rich in language as an efficient, accessible, and stimulating way for instruction in oral language. As children hear new words and patterns in the literature read aloud to them, this new language may find its way into their own oral expression. Also, as children listen to literature, they may acquire a "sense of story" as they comprehend the relationships among the components of literature. The oral language they acquire is the requisite for learning to read, and the acquisition of "sense of story" facilitates reading and listening comprehension and the ability to retell and create stories.

The feasibility of using oral story making experiences to improve the oral language proficiencies and "sense of story" could prove a feasible means with any age level youngsters of various reading achievements. The great selection of wordless picture books appeals to many age levels, includes numerous styles of art, and offers realistic and fanciful tales in fiction. Teachers could use the wordless picture books as a supplement to the structured basal reading programs. They could also offer oral story making experiences for learning center activities in which the students tape record their oral compositions for their own pleasure or for others to listen to at a later time. Discussion of the styles of art in the wordless picture books, and in the read-aloud books, could serve as a facilitator in learning about styles of art and as a technique to develop their own artistic style.

Improvements in subjects' facility with visual literacy was also studied. The oral story making experiences of the experimental group gave these subjects additional opportunities to view, and "read", the wordless picture books and create oral compositions appropriate for the realistic story or fanciful tale, the style of art, as well as the literary devices and dialogue perceived.

It is the intention of this researcher that this study will alert educators to the research conducted in the field of oral language instruction and to the questions investigated and the results obtained from this study. Educators need to be made aware of (1) the need to expose students to literature rich in language through read-aloud experiences, (2) the growth of oral language proficiencies from the oral story making experiences, (3) the exposure to "sense of story" through read-aloud and oral story making experiences, (4) the efficacy of the wordless picture books for oral language proficiencies, "sense of story," and visual literacy, and (5) the improved facility with visual literacy from the oral story making experiences.

Appendix A

TITLES USED IN THE STUDY

Read-Aloud Experiences

The following books were used in this study with subjects in the experimental and control groups for the read-aloud experiences.

Barrett, Judi. Animals Should Definitely Not Wear Clothing. Illustrated by Ron Barrett. New York: Atheneum Publishers, 1977.

Bonners, Susan. Panda. Illustrated by author. New York: Delacorte Press; Dell Publishing Co., Inc., 1978.

Carrick, Carol. The Accident. Illustrated by Donald Carrick. New York: The Seabury Press, 1976.

de Paola, Tomie. The Clown of God. Illustrated by author. New York: Harcourt Brace & Jovanovich, 1978.

de Paola, Tomie. The Quicksand Book. Illustrated by author. New York: Holiday House, Inc., 1977.

Fritz, Jean. And Then What Happened, Paul Revere? Illustrated by Margot Tomes. New York: Scholastic Book Services, 1973.

Goble, Paul. The Girl Who Loved Wild Horses. Illustrated by author. Scarsdale, N.Y.: Bradbury Press, Inc., 1978.

Haugaard, Erik, translator. Hans Andersen; His Classic Fairy Tales. Illustrated by Michael Foreman. New York: Doubleday & Co., Inc., 1976.

Hogrogian, Nonny. One Fine Day. Illustrated by author. New York: Macmillan Publishing Co., Inc., 1971.

Longfellow, Henry Wadsworth. Paul Revere's Ride. Illustrated by Paul Galdone. New York: Thomas Y. Crowell Co., 1963.

Mathis, Sharon Bell. The Hundred Penny Box. Illustrated by Leo and Diane Dillon. New York: The Viking Press, Inc., 1976.

Shulevitz, Uri. The Treasure. Illustrated by author. New York: Farrar, Straus, & Giroux, Inc., 1979.

Takahashi, Hiroyuki. The Foxes of Chironupp Island. Illustrated by author. New York: Windmill Books, Inc., and E. P. Dutton & Co., Inc., 1976.

Viorst, Judith. Rosie and Michael. Illustrated by Lorna Tomei. New York: Atheneum Publishers, 1974.

Weik, Mary Hays. The Jazz Man. Illustrated by Ann Grifalconi. New York: Atheneum Publishers, 1966.

Zemach, Margot. It Could Always Be Worse. Illustrated by author. New York: Farrar, Straus, & Giroux, Inc., 1976.

Oral Story Making Experiences

The following books were used in this study with subjects in the experimental group for the oral making experiences. Unless otherwise indicated, they are illustrated by the author.

Alexander, Martha. Bobo's Dream. New York: The Dial Press, 1970.

Amoss, Berthe. By the Sea. New York: Parents' Magazine Press, 1969.

Ardizzone, Edward. The Wrong Side of the Bed. New York: Doubleday & Co., Inc., 1970.

Briggs, Raymond. The Snowman. New York: Random House, Inc., 1978.

Carroll, Ruth. What Whiskers Did. New York: Henry Z. Walck, Inc., 1965.

_____. The Christmas Kitten. New York: Henry Z. Walck, Inc., 1970.

_____. The Dolphin and the Mermaid. New York: Henry Z. Walck, Inc., 1974.

de Paola, Tomie. Pancakes for Breakfast. New York: Harcourt Brace Jovanovich, Inc., 1978.

Fuchs, Eric. Journey to the Moon. New York: Delacorte Press; Dell Publishing Co., Inc., 1969.

Hogrogian, Nonny. Apples. New York: Macmillan Publishing Co., Inc., 1971.

Krahn, Fernando. A Flying Saucer Full of Spaghetti. New York: E. P. Dutton & Co., Inc., 1970.

_____. How Santa Claus Had a Long and Difficult Journey Delivering His Presents. New York: Delacorte Press; Dell Publishing Co., Inc., 1970.

Krahn, Fernando. Little Love Story. New York: J. B. Lippincott Co., 1976.

_____. April Fools. New York: E. P. Dutton & Co., Inc., 1974.

_____. Catch That Cat. New York: E. P. Dutton & Co., Inc., 1978.

_____. The Mystery of the Giant Footprints. New York: E. P. Dutton & Co., Inc., 1977.

_____. The Great Ape. New York: The Viking Press, 1978.

Mayer, Mercer. A Boy, A Dog, A Frog, and A Friend. New York: The Dial Press, 1971.

Mendoza, George. The Inspector. Illustrated by Peter Parnall. New York: Doubleday & Co., Inc., 1970.

Meyer, Renate. Vicki. New York: Atheneum Publishers, 1969.

Shimin, Symeon. A Special Birthday. New York: McGraw-Hill Book Co., 1976.

Spier, Peter. Noah's Ark. New York: Doubleday & Co., Inc., 1977.

Turkle, Brinton. Deep in the Forest. New York: E. P. Dutton & Co., Inc., 1976.

Ward, Lynd. The Silver Pony. Boston: Houghton Mifflin Co., 1973.

Winter, Paula. The Bear and the Fly. New York: Crown Publishers, Inc., 1976.

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Brown, Garth H. "Development of Story in Children's Reading and Writing." Theory Into Practice 16 (December 1977): 357-362.

Chomsky, Carol. "Stages in Language Development and Reading Exposure." Harvard Educational Review 42 (February 1972): 1-33.

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